did better (in the last act). Beatrice has *confessed* her love, and is now *softer*. Her voice should be beautiful now, breaking out into playful defiance now and again, as of old. The last scene, too, I made much more merry, happy, *soft.*

January 8.—" *I* must make Beatrice more *flashing* at first, and *softer* afterwards. This will be an improvement upon my old reading of the part. She must be always *merry* and by turns scornful, tormenting, vexed, self-communing, absent, melting, teasing, brilliant, indignant, *sad-merry,* thoughtful, withering, gentle, humorous, and gay, Gay, *Gay !* Protecting (to Hero), motherly, very intellectual—a gallant creature and complete in mind and feature."

After a run of two hundred and fifty nights, " Much Ado/' although it was still drawing fine houses, was with-drawn as we were going to America in the autumn (of 1883) and Henry wanted to rehearse the plays that we were to do in the States by reviving them in London at the close of the summer season. It was during these revivals that I played Janette in " The Lyons Mail "— not a big part, and not well suited to me, but I played it well enough to support my theory that whatever I have *not* been, I *have* been a useful actress.

I always associate " The Lyons Mail" with old Mead, whose performance of the father, Jerome Lesnrques, was one of the most impressive things that this fine actor ever did with us. (Before Henry was ever heard of, Mead had played Hamlet at Drury Lane !) Indeed when he " broke up," Henry put aside " The Lyons Mail " for many years because he dreaded playing Lesurques' scene with his father without Mead.

In the days just before the break-up, which came about because Mead was old, and—I hope there is no harm in *saying* of him what can be said of many men who have dcee finely in the worid—too fond of " the wine when it is red/' Henry used to suffer great anxiety in the scene.